

finished the aqueduct will not be liable to be moved either from the swell of water or the effect of storms. The wires are carried across the river, from one pier to another, by a wheel which traverses the whole distance upon ropes, unbinding the wire from the reels as it goes. The ropes are moved by horse-power. The splices of the wire are made by placing the two ends together and winding them with fine annealed wire, and it is done so strongly, that sufficient force will break the wire, but will not affect the splice. J.

THE BRITISH ARCHAEOLOGICAL ASSOCIATION.

MATTERS at present remain in *status quo*, but we understand efforts are about being made to effect a junction of the two parties; we heartily wish success to the endeavour.

Relative to the account we gave of the unfortunate dissensions in the committee (p. 170 *ante*), we have received the following letter:—

"Adverting to your 'impartial statement' of the original cause of quarrel in the British Archaeological Association, viz.: the act of Mr. Wright in having 'produced in his own name and irrespective (disrespectful) of the association,' the *Archaeological Album*," I beg to state, as I am unfortunately known to have been the first to have objected to it, that in justice to myself, your words 'trumpetry, wind-bag, and sputter,' are very incorrect representations of my purity of motive and unlikeness of manner towards Mr. Wright, when, on December 11th I suggested that the detailed account of the proceedings of the association at Canterbury about to be given in the *Archaeological Album* (a new periodical to be edited by Mr. Wright) should be prefaced by a statement that such account is unauthorized by this committee, and I beg to inform you, Sir, that to prove that there was no 'trumpetry' (*trumpet*—deceit) on my part in so doing, I had previously told Mr. Wright by letter, that I 'considered it ('the Album') a kind of poaching on the margin of the committee, and should call their attention to it; and, moreover, that the president on that day publicly and in a letter soon afterwards sent from his lordship to me privately, said, 'I cannot but consider that your conduct is invariably based upon a conviction that the principles upon which you act are just.'"

Allow me now to say a few words on your observations. The 'great faults' were our not having any laws to guide us but those of honour.

If on the minority's side are the two first founders of the association, the two next founders, myself and Mr. Way—who is certainly the most influential founder in every respect, and also one of the honorary secretaries—are on the majority's side.

I fear, however, that from the rash and illegal proceedings of Mr. Pettigrew's meeting in Leicester-square, that his minority branch can never be rejoined to the majority of the *comité*. But neither, therefore, are its objects 'wrecked' nor have 'some of the authorities at Winchester' refused their assistance at the contemplated meeting there in September, of the majority's party, for on the contrary, from the town clerk to the dean, every gentleman connected with that city and its cathedral has subscribed his money and hearty interest towards the said meeting.

And though some members of the association may now be perplexed, and imprecate 'a plague on both our houses,' and others have been seduced by the activity and cleverness of the minority to go astray, very many are returning to their old fold, so that I have no doubt that your 'tangled web' will soon be unravelled, and that even in your estimation will again shine forth as unvarnished as ever (and I hope armoured with the union flag), your so-called 'trumpet' leg.

Yours, dear Mr. Editor, most truly,
W. BAKER, M.D.

Our good friend, the writer of the above letter, will see, on reconsideration of the article in question, that the terms to which he objects do not apply to himself or any other individual, but to the proceedings generally which caused the quarrel, and that we see no reason for designating them by any more dignified words than those we have used. Our statement, however, is before the public, and they can judge for themselves: its correctness has been admitted by partisans on both sides; and

the Doctor himself does not offer the slightest contradiction to it, excepting as to our assertion that some of the authorities at Winchester have refused their assistance at the contemplated meeting there, and this, we fear, will be found quite true notwithstanding the denial. It is stated by persons to whom we have perfect confidence, that the other party have actually received pressing invitations to meet at Winchester; and we mention it simply as shewing how likely it is that the interests of the association will suffer if a coalition be not effected before the proposed meeting is held.

NEW SOCIETY OF PAINTERS IN WATER COLOURS.

On Saturday last, we attended the private view of the eleventh exhibition of this society, previous to its being thrown open to the public, and perceived with gratification that it had not degenerated from its usual excellence. There are not so many large pictures, which is accounted for by the small degree of patronage bestowed on this branch of art. There is great improvement in the choice of subjects (half the battle by-the-by), and fewer milk-maids, plough-boys, and the like, than are sometimes seen.

Our attention was at once attracted by the gorgeous colouring of No. 81, by L. Haghe, "Ferdinand visiting Rubens at Antwerp," which is almost equal to that great colourist himself. The drapery of Ferdinand, yellow and crimson, contrasted by the light blue scarf, tells most forcibly by the side of the soberly-clad Rubens. This drawing is on the whole a triumph, and merits the greatest compliment we can pay to Mr. Haghe.

Mr. Warren's picture, "The Crusader's first sight of Jerusalem," is of the highest class, and full of beauties, but wants in parts this artist's usual depth. A certain flimsy transparency about some of the figures may be considered questionable.

A palpable instance of improvement is No. 61, "The Prisoner of Gisors," by E. H. Wehnert; the conception of which is remarkably fine. There is a solemnity of tone about it suitable to the story, which is none exceptionally treated, and the work altogether is worthy of the subject. It is one of the cleverest pictures in the gallery.

"Bianca and Lucentio," by the same artist, is originally treated, but will not sustain a comparison with the former.

No. 244, from "*Le Juif Errant*," is by E. Corbould. The horse is well drawn and coloured, more particularly the head, also the veteran soldier; but we cannot say the same of the young ladies.

Mr. Absolon's "Judgment of Midas" is a careful drawing, beautifully finished. The two girls on the left-hand side are truly exquisite, and will enhance the artist's reputation. Mr. Kearney's picture of "John Knox and Mary Queen of Scots," is weak and insipid.

Mr. Duncan has produced a gem in his (No. 191) "Shrimpers." The effect of the sun is managed most marvellously.

"Sheep-washing" (212), is another beautiful specimen.

266. "The Ascension," by Mr. Corbould, is a very clever little drawing, well composed. The group of cherubim that encircle the Messiah is very beautiful, and contrasts well with the depth of the apostles' draperies.

"Returning from Market," and "The Gleaner," have both great merit as to drawing and colour, but are depreciated by effeminacy and affectation of treatment.

Absolon's pictures, (227) "From Isaac Walton," "Spring" (16), "Summer" (274), and "From the Fair Maid of Perth," need no other eulogy than that they are quite worthy of the artist.

"A Street in Fougères, Brittany" (9), "Doorway, Rouen" (197), "Tower of Rouen Cathedral" (151), and "Dinot on the Meuse," are by R. K. Penso. This artist excels particularly in architectural drawings, which he gets up with boldness and skill, without the singular and crude appearance predominating in ordinary pictures of this class.

181. "The Old Gate House, Rotterdam," by G. Howse, is another excellent architectural drawing in a very different style, the whole picture made out with that remarkable clearness peculiarly the artist's own. The colour-

ing is warm and effective, a rich brown predominating. There are many other smaller productions of this clever painter, interiors and architectural bits, the majority of which are excellent.

Two pictures by H. Weigall, from Bloomfield's "Abner and the Widow," are well worthy of attention for truth and domesticity. "The Age of the Horse" (in 133) is correctly portrayed.

"The Ring," by A. H. Taylor, is a pretty picture, but we should advise him to avoid such works as "Playmates" (125).

Mr. Jenkins has considerably distinguished himself. "The Vant," "Light from Huros," "Jeunes Filles," "Jocant aux Gaselles," "A Sunny Moment," "La Fille de Fermier," and "Jealousy," are highly characteristic of this artist's style—original, yet somewhat affected.

Among the landscapes of H. Jutsum are some lovely bits, remarkable for the coolness of shadow and decision, yet here and there overdone.

Topham has this year made rapid strides towards excellence. His style is very slight, and the effect produced by mere washing is next to miraculous. The picture of "Pilgrims to the Holy Well," is full of truth and feeling, the pose of the girl in the immediate foreground easy and graceful, and the effect of the whole broad, clear, and harmonious.

No. 112, from *English History*, by H. P. Riviere. A work of promise. The subject, "Gregory and the Saxo Slaves." If more attention had been paid to the hands and feet, and perhaps the drawing in general, the picture would be entitled to great praise.

Mr. Campion's "Waterloo" is an elaborate work: the distance well managed, but the action of the picture is rather monotonous.

"Christians," by Aaron Penley. A picture of deep sentiment and impressive argument. The head of the female is most carefully stippled up.

Amongst the landscapes, we particularly noticed No. 276, by J. M. Youngman, "Distant View of Malvern Hills, Departing Day," by Aaron Penley; "A Wild pass in the vicinity of Harlech," by Thomas Lindsay; "Mayence," by J. Fahey, "The Curfew tells the knell of parting day," by H. Maplestone; "Cottage near Bettws y Coed, North Wales," by David Cox, jun.; "Rising Moon from Greenwich Park," Thomas Lindsay; two of "Kenilworth Castle," by H. Warren; "Maude Castle, Aberdeenshire, sunset," by Aaron Penley; "Water Mill near Strathly," H. Maplestone; "On the River Llugwy, North Wales," David Cox, jun.; "Locheo-y-gair, Aberdeenshire," Aaron Penley; and several "Garden Scenes," by G. Dodgson.

The "Marine Pieces," chiefly by Robins and Callow, have great excellence.

INSTITUTION OF CIVIL ENGINEERS.

ATMOSPHERIC RAILWAYS.

April 15th.—Sir John Rennie, President, in the chair.

The paper read was by Mr. Berkley, Associate. It consisted rather of a series of questions on the "peculiar features of the atmospheric system," than an expression of any peculiar views on the subject; and had for its object to elicit clearer and more positive opinions of the leading members of the profession upon the comparative practical advantages and disadvantages of the atmospheric and locomotive systems.

The chief points which were raised consisted of the mechanical difficulties in the application of the atmospheric system to level crossings and sidings, and the performing the work at the stations, &c., which, in spite of the ingenious device of the talented engineers who had adopted the system, appeared to entail considerable cost and complexity.

The advantages and economy of frequent trains on short lines were admitted, but it was stated that the same plan could be effectually practised with locomotive engines without any disadvantage or risk. For a long time the necessity and benefit of the plan was questioned.

It was shewn that greater safety did not exist even on single lines when the circumstances were equal, and if the electric telegraph was applied to each; in fact, that when the whole position was considered, the balance of advantage of probable freedom from accident would appear to be somewhat in favour of the locomotive system.